

An
Anniversary
Celebration

1659-2009

Hadley
Sampler

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Hadley Sampler: An Anniversary Celebration, 1659-2009

Historic Deerfield
Deerfield, Massachusetts
2009



INTRODUCTION

In mid-17th century-Connecticut, Puritan dissenters who had traveled to North America not long before in an effort to reform the Church of England found themselves at odds with one another. Unable to reach consensus over questions of church membership, discipline, and baptism, a group of settlers left Hartford and Wethersfield in 1659 to establish a new community farther north along the Connecticut River. They chose to name their new home Hadley after the town in England from which some of the migrants had apparently come. Over the course of the ensuing decades, the town flourished. Nestled on a bend in the Connecticut River, the town encompassed some of the richest farmland in New England. This land was the source of immense wealth for families like the Porters, now remembered as “River Gods.” Agriculture remained central to Hadley’s economy and culture. In the 19th and 20th centuries, the town became most famous for its asparagus, onions, and tobacco.

In celebration of Hadley’s 350th anniversary, the artifacts in this catalogue capture moments in the history of the town – both in the 18th and 19th centuries, when residents made and acquired these objects, and also in the 20th and 21st centuries, when descendants lovingly placed them in museums to ensure their preservation. Today, institutions like Historic Deerfield recognize the importance of these artifacts as avenues of insight into local, regional, and national history. This gathering of objects invites you to contemplate the values, preferences, and priorities that shaped the production and purchase of these articles in their day, as well as the sentiments that encouraged their latter-day owners to cherish and preserve them.

Engraving: "General Goffe Repulsing the Indians at Hadley"
Edward Henry Corbould (1815-1905) and James Stevenson
1865

Paper, ink, and watercolor

77.014



This print depicts a mythic event in the September 1675 raid on Hadley, Massachusetts, during King Phillip's War - a raid which not all historians agree even occurred. General William Goffe (c. 1605-1679/80) had fled England to avoid prosecution for his role in the execution of King Charles I, and hid in the home of the Reverend John Russell (1626-1692). Some early historians of the war reported that when Hadley was threatened, Goffe organized villagers to repel the native attack. Goffe later became known as the "Angel of Hadley," and his alleged actions were popularized in early 19th-century fiction. The best known works perpetuating the myth are James Fenimore Cooper's *The Wept of Wish-Ton-Wish* (1829), and Nathaniel Hawthorne's "The Gray Champion" in *Twice Told Tales* (1837). These authors and others attempted to establish a national literature that would stand out as "American" and define the New England spirit.

Tall Case Clock

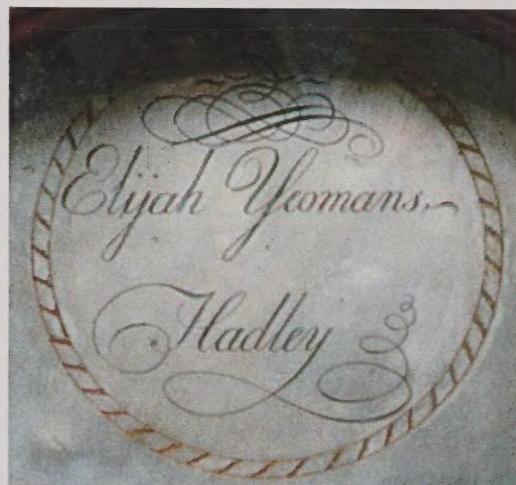
Elijah Yeomans (1738-1794)

Hadley, Massachusetts

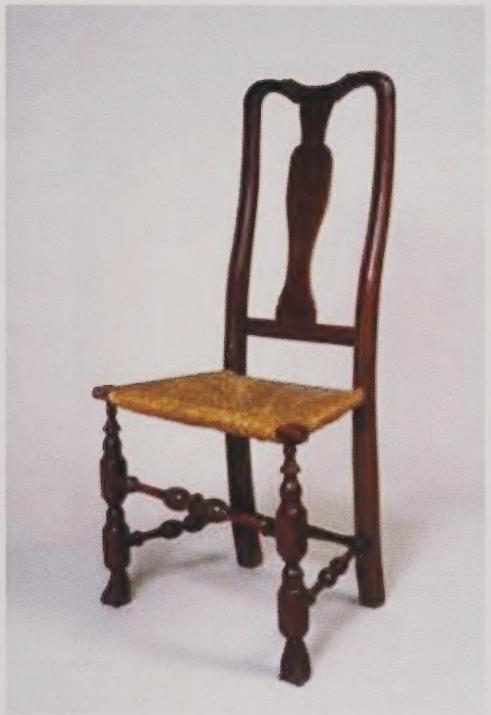
1771-1783

Cherry, white pine, and brass

**Mr. and Mrs. Hugh B. Vanderbilt Fund for Curatorial Acquisitions,
84.030**



This clock is one of only a handful of examples signed "Elijah Yeomans, Hadley." Yeomans came to Hadley in 1771 from Middletown, Connecticut, where he was a clockmaker and silversmith. After 1783, he worked in Petersham, Massachusetts. The clockcase may represent the workmanship of Samuel Gaylord (1742-1816) or Eliakim Smith (1735-1775), Hadley's principal woodworkers in the 1770s. Lieutenant Enos Smith (1745-1836) of Hadley owned the clock, and passed it on to his son, Deacon Sylvester Smith (1789-1876).



Banister Chair

Samuel Gaylord Jr. (1742-1816)

Hadley, Massachusetts

1775

Maple, rush, and original red paint

Mr. and Mrs. Hugh B. Vanderbilt

Fund for Curatorial Acquisitions,

88.097

According to family history, this chair formed one of a set of six made by Samuel Gaylord for Charles Phelps Jr. (1743-1814) of Hadley's Forty Acres. Gaylord developed a prosperous business as a joiner/turner in Hadley beginning in the 1760s. Gaylord also made

architectural balusters for the front stairway of the Phelps family home. Gaylord's second wife, Penelope Williams (1745-1815), was a close friend of Charles' wife, Elizabeth Porter Phelps (1747-1817).

To be paid in part of pay for 360 Lb of Corn and wheat to Mr. barker for chairs June 23rd 1775. For 6 bannister chairs	1 10	1 100
	3 0	6 0

Ledger

Kept by Samuel Gaylord Jr. (1742-1816)

Hadley, Massachusetts, 1763-1790

Historic Deerfield Library

Listed in Samuel Gaylord's account, under the heading of June 23rd 1775, are recorded "six bannister chairs" made for Charles Phelps Jr. (1743-1814). In rural areas such as Hadley, currency was an uncommon form of payment at that time, so most craftsmen, shop keepers, and professionals kept account books to record transactions with their customers. Samuel Gaylord sold furniture in exchange for (noted as "contra") labor, livestock, agricultural products, and at times, cash.



Punch Bowl

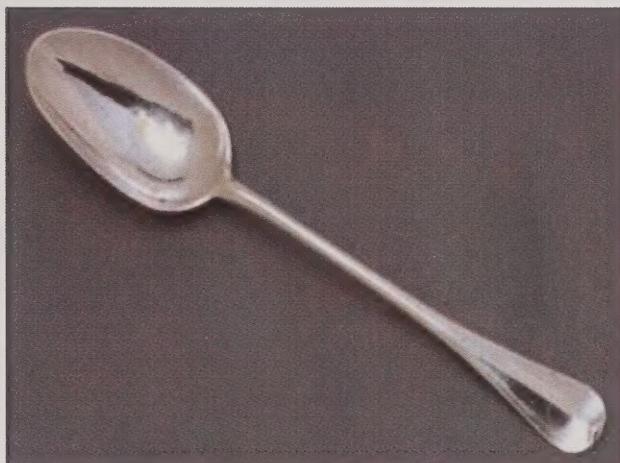
China

1770

**Hard paste porcelain and overglaze polychrome enamels
Hall and Kate Peterson Fund for Minor Antiques, 88.106**

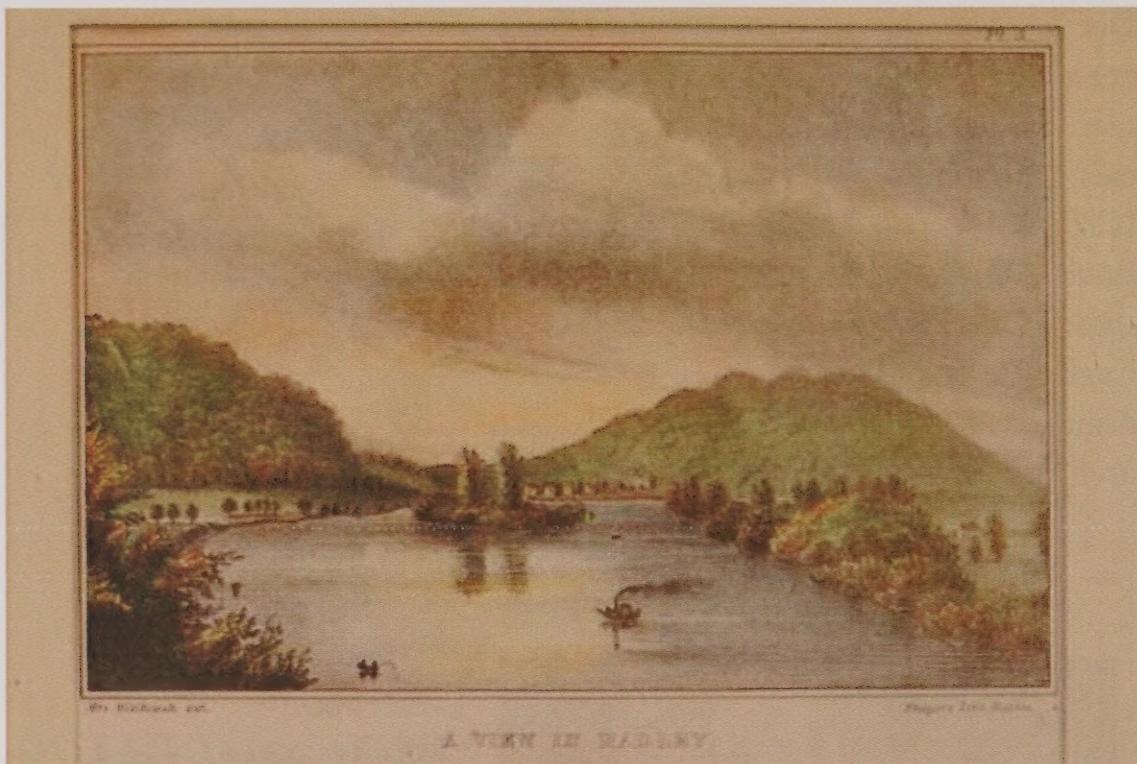
This punch bowl belonged to Charles Phelps Jr. (1743-1814) and Elizabeth Porter Phelps (1747-1817) who married in 1770 and lived at Forty Acres, their farm in Hadley, Massachusetts. Timothy Dwight, President of Yale University, described their property in 1801, "This estate lies on the Eastern bank of the Connecticut River; and contains about six hundred acres ... The remainder of the farm is remarkably well fitted for every kind of pasture and yields an inexhaustible supply of timber and fuel ... On one border are excellent mills; on another a river, furnishing cheap transportation to market. It is intersected by two great roads, leading to Boston and to Hartford. ... The scenery, both near and distant, is eminently delightful: and within very convenient distances all the pleasures of refined and intelligent society may be easily enjoyed."

Decorated with gnarled rocks and flowering peonies in brilliant-colored enamels of blue, pink, green, and orange, the Phelps punch bowl conveyed conviviality and their family's financial success. This porcelain punch bowl eventually came into the possession of their son, Charles Porter Phelps (1772-1857), who used the bowl in furnishing his new house across the street from his parents' residence. Punch (a combination of water, citrus, sugar, spices, and spirits) proved to be a popular beverage that New Englanders enjoyed among friends at home and in taverns. To serve the drink, wineglasses could be filled using a ladle, but more often the bowl itself was passed from person to person.



Tablespoon
Elijah Yeomans (1738-1794)
Possibly Hadley or
Petersham, Massachusetts, or
Middletown, Connecticut
1771-1794
Silver
Gift of Carl R. Kossack,
1998.7.50

Silver spoons and other forms of American silverware were stamped with the last name or initials of the maker to ensure their authenticity. Typically, a silver spoon was the first piece of silver acquired in colonial households that could afford the luxury. The back of this spoon is stamped "Yeomans" and engraved "MW," most likely the initials of its owner. Silversmiths in rural areas could not sustain a living solely through producing silver objects, therefore many of them developed related skills to supplement their income. Yeomans also made and repaired clocks which provided him with a steady income.



Lithograph: "A View of Hadley"

Drawn by Orra White Hitchcock (1796-1863); printed by Pendleton's
Lithography, Boston
Amherst, Massachusetts

1833

Paper, ink, and watercolor

Hall and Kate Peterson Fund for Paintings and Prints, 88.108

Orra White Hitchcock was an accomplished artist who prepared prints for many of her husband Edward's scientific publications. "A View of Hadley," based on her drawing, appeared in *Plates Illustrating the Geology and Scenery of Massachusetts* (1833), which supplemented Edward Hitchcock's *Report on the Geology of Massachusetts* (1833). This lithograph has a history of ownership in the Phelps family of Hadley.

Trunk

Made by Ebenezer Hancock (d. 1868)

Northampton, Massachusetts,

1830-1840

Printed label reads: "Ebenezer Hancock Main St. Northampton, Mass. Manufactures and keeps constantly for sale Saddles, Bridals, Harnesses, Trunks, Military Equipage, Gentleman's Neck Stocks, and Fancy Caps, with a general assortment of articles usually kept in his line on as reasonable terms as can be purchased elsewhere. N.B. --- Old saddles taken in part payment for new."

Pine, leather, paper, and brass

Hall and Kate Peterson Fund for Minor Antiques, 89.003

This leather trunk, found in the home of Charles Porter Phelps (1772-1857) of Hadley, Massachusetts, likely belonged to Phelps' daughter, Sarah Phelps (b. 1805). Charles Porter Phelps and his children relocated to Hadley from Boston just as his wife, Sarah Davenport Parsons Phelps (1775?-1817) died from "Typhus Fever." The family settled in a house across the street from Charles' parents, Charles Phelps Jr. (1743-1814) and Elizabeth Porter Phelps (1747-1817), at Forty Acres.





Needlework Sampler
Abigail F. Cook (b. 1815)
Hadley, Massachusetts
1825

Inscription: "Wrought by Abigail F.
Cook at Miss Pollina Sellon's
School, Hadley, Mass AD. 1825 Aet
10"

Silk embroidery on linen
Hall and Kate Peterson Fund for
Minor Antiques, 96.002

Abigail F. Cook was the second of eleven children born to Elihu Cook (1790-1867) and Elizabeth Sparhawk Hull (1793-1873) of Hadley, Massachusetts. Needlework samplers provided a way for young ladies to practice their embroidery skills in preparation for their role as housewives. The identity of Miss Pollina Sellon has remained elusive. Dr. William F. Sellon (1786-1842), of Amherst, Massachusetts, published his intent to marry Fanny Williams of Amherst on March 14, 1817; Pollina may have been a niece or another relative of Dr. Sellon. This sampler includes three cross-stitched variations of the alphabet and numbers, used to mark household linens, sheets, and towels. It also incorporates verse on the importance of the Bible, the most popular book in early New England.





Chest

Hatfield or Hadley,
Massachusetts

1715-1720

Carved with the initials "HD"

Soft maple, chestnut, oak,
white pine, iron, and paint

Gift of Dr. Ogden B. Carter
Jr., 96.036

The term "Hadley chest" originated with early Hartford collector Henry Wood Erving (1851-1941), who found an

example in an old house in Hadley, Massachusetts, that he described as his "Hadley chest." These chests with shallow, repetitious floral design form the largest surviving group of joined furniture from early America. This chest's fine carving, surviving paint, and excellent condition make it one of the best examples known to survive. Note the inverted hearts, the tree, the anchor, and the sand glass or hourglass. "HD" stood for Hepzibah Dickinson (1696-1761) of Hatfield, who married Jonathan Belding (1694-1778) of Northfield, Massachusetts. Most of the chests bear the initials of young women approaching their marriage.





Marking Sampler

Eliza Kellogg

Hadley, Massachusetts

c. 1800

Silk embroidery on linen

**Mr. and Mrs. Hugh B. Vanderbilt Fund for Curatorial Acquisitions,
2000.18.6**

Found in the collection of local antiquarian and collector, Rachel French, the maker of this small sampler is unidentified. There were three Eliza (Elizabeth) Kelloggs in the vicinity of Hadley who could have been responsible for this piece. The awkwardness of the letters and numbers suggests that the sampler was an early attempt perhaps made by a six to eight year-old girl.



Dress

Hadley, Massachusetts

c. 1820

**Lavender (now gray) silk crepe, silk satin trim, off-white cotton lining,
gray jacquard-woven patterned silk, cotton cording, metal hook and eye
closures**

Museum Collections Fund, 2008.4.3

This dress has a history of ownership in the Warner-Cook families of Hadley. The fabric has faded over time to a light gray color. Originally believed to be a wedding dress, it may in fact have been worn during a woman's second mourning (the period after the first or deepest mourning period). Wearing crepe fabric in colors such as lavender and gray often signaled this period of grief, lasting about six months. The hem of this garment is elaborated with several *rouleaux*, or channels of cotton cording, both to weight the hem and increase its volume.



Portrait: *Mary Jones*

Erastus Salisbury Field (1805-1900)

Hadley, Massachusetts

1836

Oil on canvas

Anonymous Gift, 2001.28.1

Erastus Salisbury Field painted this portrait of Mary Jones (1817-1865) in 1836, the year she married John Clark of Hadley, Massachusetts. Field was born in Leverett, Massachusetts, and primarily painted rural, middle-class New Englanders. Field could complete a full portrait of an adult sitter in a day's time at a cost of \$5.00, and created more than 1500 paintings throughout his career. Having a portrait painted by an itinerant artist such as Field was an important event, and Jones appeared very much in fashion for her sitting. The survival of her ring and collar confirm that Field painted Mary Jones from life.



Collar

Worn by Mary Jones

(1817-1865)

Massachusetts

1834-1836

**Cotton needle-run
embroidery on machine
made net**

Anonymous Gift,

2001.28.2

This collar, or pelerine, with hand embroidered flowers and bobbin lace border, can be seen in the portrait of *Mary Jones* by Erastus Salisbury Field (1805-1900). Although the top layer of the collar and the brooch clasping it together do not survive, it is clear that Field painted this collar from life. The word ‘pelerine’ comes from *pelerin*, the French for pilgrim, a reference to the shoulder cape worn on journeys to holy sites.



Ring

Worn by Mary Jones (1817-1865)

Possibly made in Massachusetts

c. 1836

**Copper alloy and red stones
(garnets?)**

Anonymous Gift, 2001.28.3

In the portrait by Erastus Salisbury Field (1805-1900), Mary Jones displays this ring on her middle finger, possibly signifying her engagement. Jones married John Clark in 1836, the year that her portrait was painted. Garnets, amethysts, emeralds, and diamonds were the principle stones used in rings of the period.



Lady's Pocket

Attributed to Matilda Cook

Embroidered "M C"

Hadley, Massachusetts

Late 18th century

Blue and white crewel (wool)
embroidery; bleached linen
ground, and printed cotton
edging

Museum Collections Fund,
2008.4.9

During the 18th century,
pockets were rarely sewn into
women's clothing. Instead,
pockets were a separate
accessory worn tied around the

waist, under clothing. A corresponding slit provided access to the pocket that might contain money, sewing tools, or other personal items. Since it is quite common for pockets to be fifteen inches or more deep, women could carry many objects at a time. This example is embroidered with crewel (wool) yarns in various shades of blue and white. While decorative needlework served to enhance the beauty of the pocket, the cross-stitching that forms the maker's initials served a practical purpose, and would be used to mark household linens and other textiles.





**Day Dress: bodice and skirt
Belonged to Lizzie Scott Nash
(1858-1927)**

**Hadley, Massachusetts
1881**

**Brown silk taffeta and brown cotton
lining**

Gift of Alice Nash, 2008.30.1

Lizzie Scott wore this dress when she married John Nash of Hadley, Massachusetts in 1881. Scott chose to have a dress made that was conservatively styled in a dark color. Until the early 20th century, wedding dresses were infrequently white. After the woman's marriage, her wedding

dress became the garment she wore for formal occasions, and a darker color would be more practical.



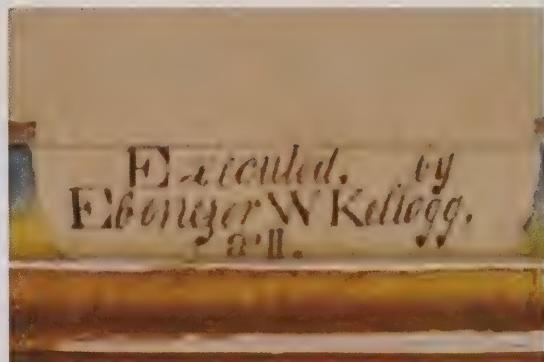
**Photograph of the
Nash Family c. 1885-
1890. Gift of Alice
Nash, 2008.30.3**



Family Register
Ebenezer W. Kellogg
(b. 1815)
Hadley, Massachusetts
1826
Watercolors on paper
Museum Collections
Fund, 2009.16

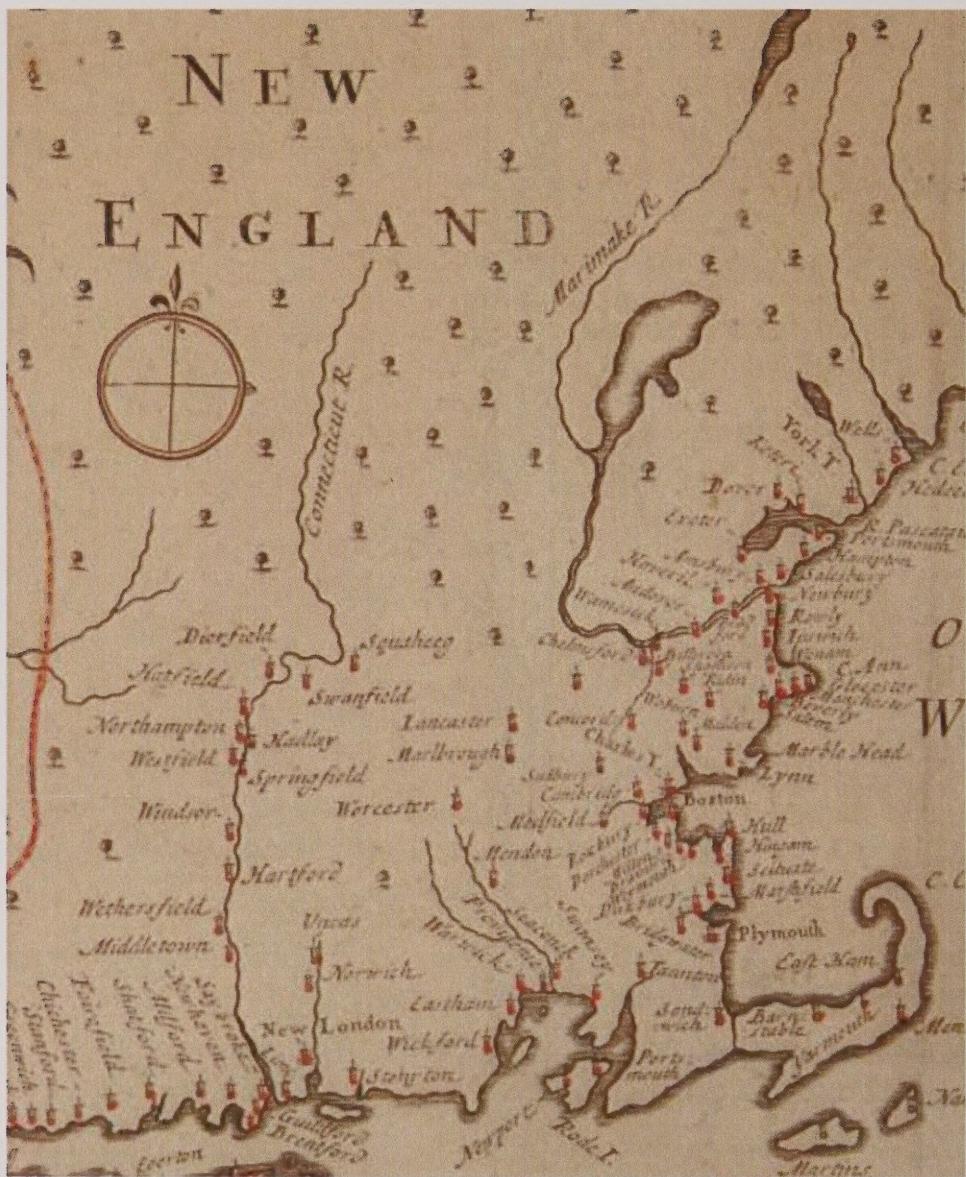
Young boys received instruction in penmanship and writing as early as they could use a knife to cut a quill – around 10 years of age. Family registers filled with genealogical

information demonstrated one's writing and drawing skills. Most of these registers were part of a calligraphic or decorative arts curriculum – what a young student would bring home to their parents as proof of their progress and accomplishments. At eleven years of age, Ebenezer Kellogg of Hadley drew his family's history under a clock face and between two architectural pillars. He also included two common sayings about the duties of children. Ebenezer W. Kellogg left Hadley in 1839, eventually settling in Gratiot County, Michigan.



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Detail from *A New Map of the most Considerable Plantations of the English in America* (London, 1704) by Edward Wells.
HD 96.044, Gift of Mrs. June Lauzon



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HADLEY SAMPLER

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